

# PRODUCTIONS

*im häuslichen Freundschafts-Kreis.*

*für die*

## FLÖTE

*mit Begleitung des*

### Pianoforte

*gesetzt von*

## Ant. Diabelli.

*N<sup>o</sup> 45*

*129<sup>tes</sup> Werk.*

*N<sup>o</sup> 956.*

*Eigenthum der Verleger. Eingetragen i. d. Vereinsarchiv.*

*Dr. 97 S. CM.  
20 Ngr.*



WIEN, bei A. DIABELLI et COMP.

*k. k. Hof- u. priv. Kunst- u. Musikalienhändler,  
Graben, N<sup>o</sup> 1133.*



2 Productionen,  
N. 45.

# Erstes Potpourri

von Math. Durst.

nach Motiven der Oper: *DIE NACHTWANDLERIN*

(*La Sonnambula*) von V. Bellini.

PIANOFORTE.

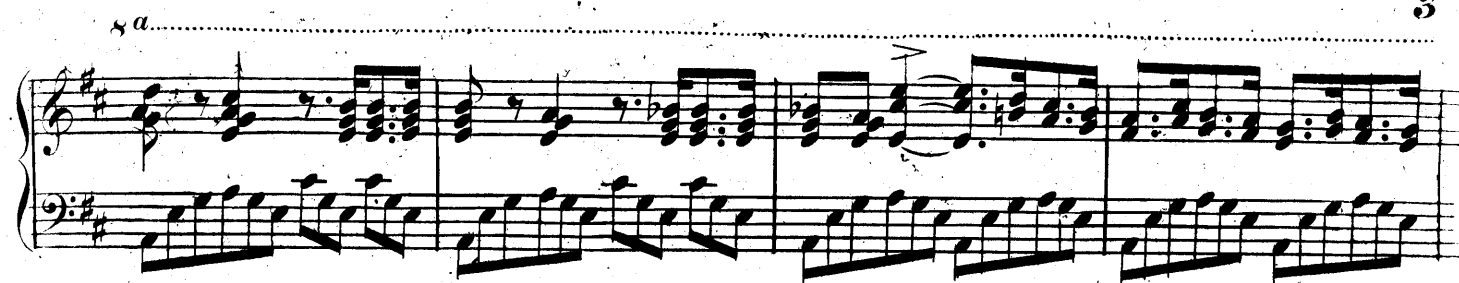
Andante  
con moto.

*f* *p* *mf* *pp*

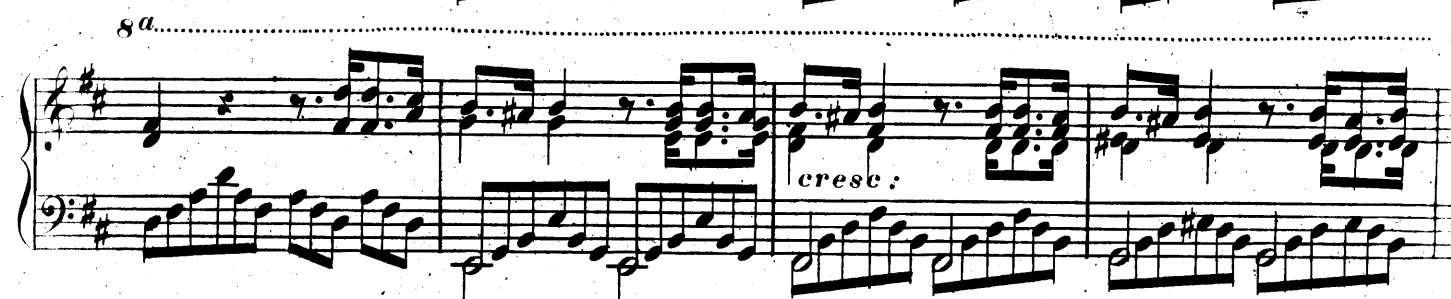
*cresc.* *p*

8a *mf*

8a.....



8a.....



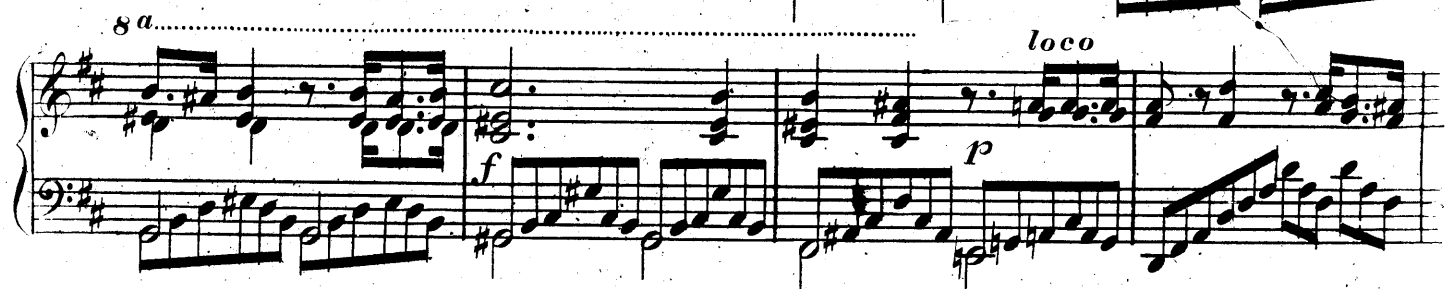
8a..... loco



8a.....



8a..... loco



8a.....



All<sup>o</sup> vivace.



8<sup>a</sup>

*con fuoco.*

8<sup>a</sup>

8<sup>a</sup>

8<sup>a</sup>..... *loco*

*fz* *p*

*Allegretto.*

*p*

1<sup>a</sup>


*un poco più lento.*

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The musical score consists of seven systems of piano notation. The first system is marked *2a* and *p*. The second system features a repeat sign. The third system is marked *p*. The fourth system is marked *f* and *p*. The fifth system includes markings for *1a*, *6*, *8a*, and *loco*, with a *p* dynamic. The sixth system includes markings for *2a*, *6*, *8a*, and *loco*. The seventh system is marked *loco* and *f*. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

*Andante sostenuto.*

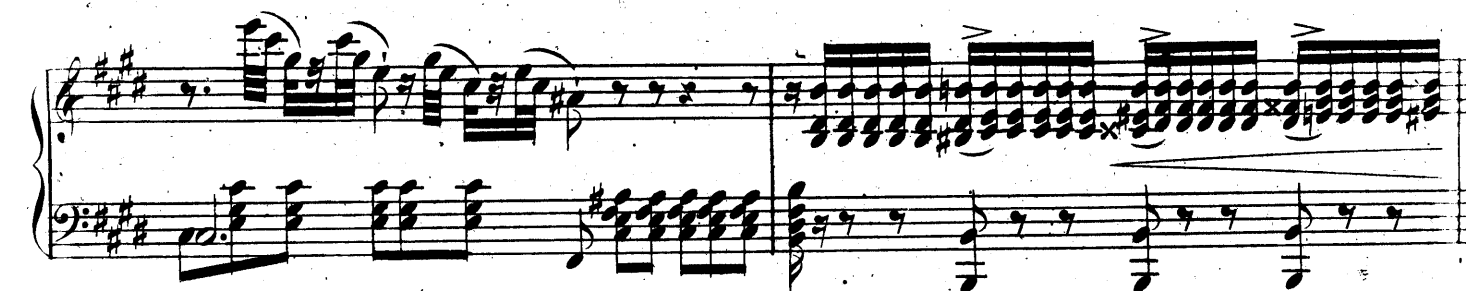
First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The time signature is 12/8. The piece begins with a piano (*p.*) dynamic. The treble staff contains a continuous eighth-note melody, while the bass staff provides a harmonic accompaniment with chords and eighth notes.



Second system of musical notation, continuing the piece. The treble staff features a more complex melody with some grace notes and slurs. The bass staff continues with a steady accompaniment.



Third system of musical notation. Above the treble staff, the text "8a..... loco" is written. The treble staff has a melodic line with some slurs. The bass staff features a series of chords and is marked with a *dim:* (diminuendo) dynamic.



Fourth system of musical notation. The treble staff contains a series of chords and some melodic fragments. The bass staff features a more active accompaniment with eighth-note patterns.



Fifth system of musical notation. The treble staff has a melodic line with slurs. The bass staff features a series of chords and is marked with a *fz* (forzando) dynamic. The word *rttard:* (ritardando) is written above the bass staff, followed by a *mf* (mezzo-forte) dynamic.



Sixth system of musical notation. The treble staff features a melodic line with slurs. The bass staff features a series of chords and is marked with a *fz* (forzando) dynamic. The word *pp* (pianissimo) is written above the bass staff.

8a..... loco

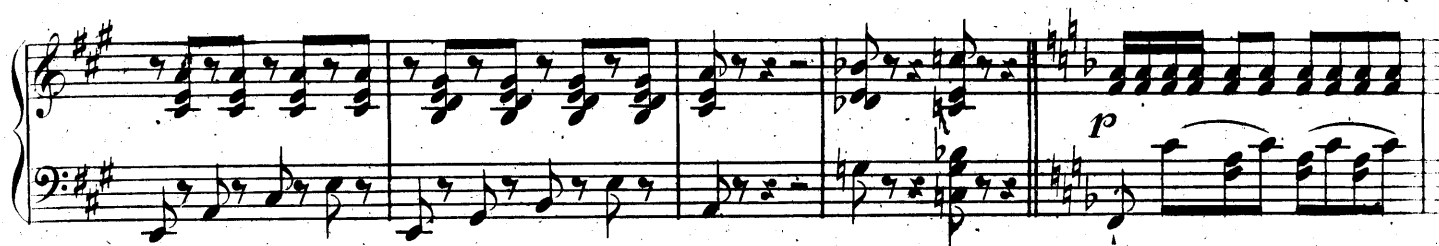
dim:

All<sup>o</sup> moderato.

f

p

p





Handwritten number 2 in the top right corner.

First system of piano music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic marking. The music consists of eighth-note chords in the right hand and single notes in the left hand.

Second system of piano music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic marking. The music consists of eighth-note chords in the right hand and single notes in the left hand. The system ends with a mezzo-forte (*mf*) dynamic marking.

Third system of piano music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic marking. The music consists of eighth-note chords in the right hand and single notes in the left hand. The system ends with a piano (*p*) dynamic marking.

8a.....

Fourth system of piano music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic marking. The music consists of eighth-note chords in the right hand and single notes in the left hand. The system ends with a piano (*p*) dynamic marking.

8a..... loco

Fifth system of piano music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic marking. The music consists of eighth-note chords in the right hand and single notes in the left hand. The system ends with a piano (*p*) dynamic marking.

Sixth system of piano music. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic marking. The music consists of eighth-note chords in the right hand and single notes in the left hand. The system ends with a piano (*p*) dynamic marking.

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*Allegro.*

The musical score consists of seven systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamic markings include *p* (piano), *ff* (fortissimo), *pp* (pianissimo), and *mf* (mezzo-forte). The tempo is marked *Allegro.*

Rehearsal marks are indicated by "8a..." followed by a dotted line. The word *loco* appears above the staff in the third and sixth systems.

The piece concludes with a *p* (piano) marking in the final system.

D. & C. N<sup>o</sup> 6193. 6945.

First system of musical notation, measures 1-5. Treble and bass staves with various notes and rests. Dynamic marking *mf* with an accent is present in the bass staff.

Second system of musical notation, measures 6-10. Treble and bass staves with various notes and rests. Dynamic marking *p* is present in the bass staff.

Third system of musical notation, measures 11-15. Treble and bass staves with various notes and rests. Dynamic marking *ff* is present in the bass staff.

Fourth system of musical notation, measures 16-20. Treble and bass staves with various notes and rests.

Fifth system of musical notation, measures 21-25. Treble and bass staves with various notes and rests. The word *Presto.* is written above the staff. Dynamic marking *ff* is present in the bass staff.

Sixth system of musical notation, measures 26-30. Treble and bass staves with various notes and rests.

Seventh system of musical notation, measures 31-35. Treble and bass staves with various notes and rests. The word *string:* is written above the staff. Dynamic marking *8a* and *loco* are present.

# Produktionen.

## Periodisches Werk für Flöte und Pianoforte.

Inhalt.		Inhalt.	
fl.	kr.	fl.	kr.
1. <b>Myrcadante, Cavatine: (Alma grande)</b> . . .	45	32. <b>Detto, Duett: (Schön, recht, es ist mein Weib)</b> Chor und Tanz. . .	5
2. <b>Carafa, Ariette: (O cara memoria)</b> mit Variat. von Winter, ges. von <b>M. Metzger-Vespermann</b> . . .	45	33. <b>Detto, Barcarole, Cavat: und Duett: (O Gott, wohin ich)</b> . . .	45
3. <b>Detto, Cavat: a la Polacca: (Ich soll euch Liebe schenken)</b> und: <b>(Nel cor p' un non mi sento)</b> (mit Var: ges: von <b>M. Metzger-Vespermann</b> . . .	45	34. <b>Auser, Die Braut, Favorit-Stücke</b> . . .	45
4. <b>Detto, Bolero: (Ognor più ti miro)</b> . . .	45	35. <b>Bellini, V. Montechi u. Capuletti, 1<sup>tes</sup> Potpourri</b> . . .	1
5. <b>Rossini, G. Otello, Arie: (Che ascolto)</b> . . .	45	36. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	1
6. <b>Detto, La gazza ladra, Cav: (Di piacer ti balza il cor)</b> . . .	45	37. <b>Detto, 3<sup>tes</sup> Potpourri</b> . . .	1
7. <b>Detto, Duet: Cav: (Vieni fra queste braccia)</b> . . .	45	38. <b>Norma, 1<sup>tes</sup> Potpourri</b> . . .	1
8. <b>Detto, La Donna del Lago, Rondo mit Var.</b> . . .	45	39. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	1
9. <b>Detto, Arie: (Da si pera) u. Cavat: (O mattati di albori)</b> . . .	45	40. <b>Detto, 3<sup>tes</sup> Potpourri</b> . . .	1
10. <b>Detto, Armata: Schlussgesang mit Variat. u. Duettino</b> . . .	45	41. <b>Detto, G. Belisario, 1<sup>tes</sup> Potpourri</b> . . .	1
11. <b>Detto, Der Barbier von Sevilla, Cavat: (Un voce poco fa) und Cavat: (Ecco ri-verte il cielo)</b> . . .	45	42. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	1
12. <b>Detto, La Donna del Lago, Cav. Eleonora tuccia) u. L. Italiana in Algeri. Cavat: (So fero o cor)</b> . . .	45	43. <b>Detto, L'Elisir d'amore, 1<sup>tes</sup> Potpourri</b> . . .	1
13. <b>Detto, V. Il Pirata, Arie: (Tu vedrai) u. Cav: (Nel farar te le tempeste)</b> . . .	45	44. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	1
14. <b>Detto, Arie: (Straziarla u. tu o pto) u. Cav: (Per te di va e l'grine)</b> . . .	45	45. <b>Bellini, V. La Sonnambula, 1<sup>tes</sup> Potpourri</b> . . .	1
15. <b>Detto, Arie: (Si vince u. Cavat: (A co re rapita)</b> . . .	45	46. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	1
16. <b>Picini, L'ultimo giorno di Pompei, Arie: (Alfin go ler) u. Cav: (Su questa co rre ti)</b> . . .	45	47. <b>Mozart, T. A. Don Juan, Ouverture</b> . . .	1
17. <b>Bellini, V. Il Pirata, Arie: (Col sorriso d'innocenza) u. Cav: (Lo so rati)</b> . . .	45	48. <b>Donizetti, G. Linda di Chamounix, 1<sup>tes</sup> Potp.</b> . . .	15
18. <b>Rossini, G. Argia, Cav: (Al fin co d'innocenza) u. T. Adagio des Liens: (Vim di s. kleine And: denken) u. Ad. G. Grometz.</b> . . .	45	49. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	15
19. <b>Nicolini, u. Cav: (In ches i vicia a te) u. Cav: Zingarelli, (Ombra a lorata)</b> . . .	45	50. <b>Detto, 3<sup>tes</sup> Potpourri</b> . . .	15
20. <b>Pacini, u. Cav: (Dido e a bre to, etti) u. Rossini, Nido, und Preghiera und Canto: nette aus Otello</b> . . .	45	51. <b>Detto, 4<sup>tes</sup> Potpourri</b> . . .	15
21. <b>Auser, Die Stunne von Portici, Ouverture</b> . . .	45	52. <b>Detto, 5<sup>tes</sup> Potpourri</b> . . .	15
22. <b>Detto, Introduction u. Arie der Elvire</b> . . .	45	53. <b>Verdi, G. Nabeo l'onosor, 1<sup>tes</sup> Potpourri</b> . . .	15
23. <b>Detto, Guarache und Bolero</b> . . .	45	54. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	15
24. <b>Detto, Trauungszug, Fischer-Chor, Erste Barcarole und Chor</b> . . .	45	55. <b>Detto, 3<sup>tes</sup> Potpourri</b> . . .	15
25. <b>Detto, Märlchor, Tarantelle und Preghiera</b> . . .	45	56. <b>Schubert, Fr. Lieder, Erste Abtheilung, 1. Der Wand rer, 2. Wanderers Nachtlied, 3. Fischerweise, 4. Morgen fündchen, 5. Der blin de Fische, 6. Der Schmetterling, 7. Lob der Taräuen, 8. Der Al penfänger, 9. An eine Quelle</b> . . .	15
26. <b>Detto, Schlummerlied, Cavatine und zweite Barcarole</b> . . .	45	57. <b>Lieder, Zweite Abtheilung, 10. Wonne in die Jungfrau, 11. Die Föhle, 12. Frühlingsglaube, 13. Das Wandern, 14. Wohin I, 15. Morgenröthe, 16. Im Paine, 17. Der Vesperrige, 18. Ungeduld</b> . . .	15
27. <b>Herold, Zampa, od. die Marmorbrant, Ouverture</b> . . .	45	58. <b>Balfe, W. Ouverture zur Oper: Die vier Harmoniker</b> . . .	1
28. <b>Detto, Introduction, Cavatine, Chor und Lied</b> . . .	45	59. <b>Detto, Die vier Harmoniker, 1<sup>tes</sup> Potp.</b> . . .	15
29. <b>Detto, Romanze, Terzett u. Quartett</b> . . .	45	60. <b>Detto, 2<sup>tes</sup> Potp.</b> . . .	15
30. <b>Detto, Trinklied und Finale des ersten Acts</b> . . .	45	61. <b>Detto, 3<sup>tes</sup> Potp.</b> . . .	15
31. <b>Detto, Preghiera, Arie: (Man gehorcht nie überall) Schifferlied und Serenade-Chor</b> . . .	45	62. <b>Detto, 4<sup>tes</sup> Potp.</b> . . .	15
		63. <b>Donizetti, G. Marie, die Tochter des Regiments, 1<sup>tes</sup> Potp.</b> . . .	15
		64. <b>Detto, 2<sup>tes</sup> Potp.</b> . . .	15
		65. <b>Detto, 3<sup>tes</sup> Potp.</b> . . .	15
		66. <b>Flotow, Fr. Alessandro Stradella, 1<sup>tes</sup> Potp.</b> . . .	15
		67. <b>Detto, 2<sup>tes</sup> Potp.</b> . . .	15
		68. <b>Detto, 3<sup>tes</sup> Potp.</b> . . .	15
		69. <b>Nicolai, O. Die Heimkehr des Verbannten, 1<sup>tes</sup> Potp.</b> . . .	15
		70. <b>Detto, 2<sup>tes</sup> Potp.</b> . . .	15
		71. <b>Detto, 3<sup>tes</sup> Potp.</b> . . .	15
		72. <b>Schwedische Volkslieder, gesungen von D. Jenny Lind</b> . . .	45
		73. <b>Verdi, G. Ernani, 1<sup>tes</sup> Potpourri</b> . . .	15
		74. <b>Detto, 2<sup>tes</sup> Potpourri</b> . . .	15
		75. <b>Detto, 3<sup>tes</sup> Potpourri</b> . . .	15